

What Came Of White Dove's Prayer

Success Greets Appearance of
Hauptmann's "Atlantis"
On the Screens

Little Edna Endows Her Favorite Doll
With a Heart that Beats—Warner's
Features Announces Release of An-
other Novel and Striking Multiple Reel
Photoplay.

"The Efficacy of Prayer," (Kay-Bee)—Because White Dove, daughter of the Indian Chief, and Moccasin, her half-breed husband, are baptized by Donald McTavish, the new minister of Gray Rock, Ariz., they become subject for the vengeance of the Medicine Man. Jim Crosby, a lone miner, is murdered and the coat of Moccasin is found close by. Moccasin is suspected, but McTavish is certain that Moccasin would not do such a thing. White Dove is out with her little son and fearing that the Medicine Man will steal the child, will not let him leave her. The boy sees a wild turkey and begs his mother to let him shoot it. He wanders away further than she intended and is pursued by bears. The boy takes refuge in a cave, which happens to be the Medicine Man's haunt. He returns to find the place occupied by the bears which have chased the boy. The bears turn on the Medicine Man, chasing him and capturing him, finally killing him. The sheriff is on the track of Moccasin; he has him handcuffed and about to take him to town, when White Dove rushes up to them and tells them that the bears have her boy. They release Moccasin and he rescues the boy. In the meantime White Dove tells the minister to prove his White God by saving her child. She feels that the prayer has been answered when Moccasin returns with the boy unhurt.

The bookings already made for "Atlantis," by the Great Northern Film Company, of New York, give assurance that full appreciation will be accorded this big feature dramatization of Hauptmann's great novel. It requires confidence and courage to expend more than \$125,000 in producing a film drama, as was done in the case of "Atlantis." There seems no possible doubt that it will fully justify and reward the confidence placed in it.

Warner's Features program is securing a strong hold on exhibitors and moving picture patrons alike. One big feature after another is presented with unflinching regularity. The keen judgment of P. A. Fox and the Warner Brothers in only putting out the best that the market affords is finding appreciative recognition.

"Being a heroine in a motion picture drama is no sinecure," says Miss Marion Tanner, "especially when the part calls for a twenty-foot dive into chilly water and a struggle with two perfectly horrid men."

Miss Tanner was engaged by the Mittenfilm Film Company to play the heroine's part in a thrilling drama entitled "The Auto Bandits of New York." In one scene she is chased to the edge of a pier on the Hudson river and dives off, followed by two bandits who struggle with her. The water is cold and the men were instructed to put realism into their work—and they did—until with disastrous results to Miss Tanner, who swallowed enough water to render her unconscious for fifteen minutes.

"The Auto Bandits of New York" in three parts, is the first of a series of thrilling melodramas which will be released by Warner's Features, Inc., to the theatres using their feature service. It will be followed shortly by "Sir Highwayman of Death Valley," an intensely dramatic story well known to the older generation of play-goers.

"The Heart of a Doll," (Exclusive Supply Corporation)—Edna, daughter of Leonce, was puzzled because her doll had no heart. The ticking of her father's watch gave her an idea. She ripped the watch open and sewed the watch inside. When Leonce missed his watch he suspected a boy, who had called selling ornaments, of stealing it. The boy was searched and allowed to go.

Later Edna's doll fell into the river and was being carried away when the boy came along and dived in and brought the doll to the bank. When Edna reached home, she was greatly distressed because the doll's heart had ceased to beat. "I am crying because my doll's heart is drowned," she said. Leonce then guessed what had happened, and found his watch, rather the worse for the immersion. The boy was soon discovered and Edna prettily rewarded him for rescuing her doll.

"The Two Fathers," (Lubin)—Bob Carter and Peggy Ryan get married. Neither of them has ever met the other's father. The respective fathers are invited to come on and congratulate the happy couple. Bob's father does not drink and Peggy's dad does not smoke. They meet on the train and get together, although neither knows the errand of the other. Their suit cases get mixed and when "Pop" Carter opens the wrong bag he finds a supply of booze which annoys him and the two old men have a heated argument. On arriving at the house of the newlyweds they are duly introduced, but their tastes are unlike and everything causes a friction.

Peggy's father is a great fisherman and Bob's father looks upon the game as all rot and nonsense. He borrows an angler and bores a hole in the boat that Ryan will use. The boat quickly fills with water and Ryan cannot swim. Carter, however, being a good swimmer, rescues him. The doctor is sent for and soon puts the two old men in fighting condition again. But harmony at length is restored. The two old men embrace and smoke and drink until they fall peacefully to sleep as the newlyweds laugh at their pique.

The dramatization of "Sapho" for the speaking stage is known throughout the country, its fame preceding it as it journeyed from city to city and every where drawing crowded houses. "Sapho" has now been reproduced as a four-part film feature and is released by the World Special Film Corporation. It rivals the dramatization of the legitimate stage and there is every indication that its drawing power will be at least equally great.

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Lawrence McGill

Mary Pickford in "Carmen"

Lawrence B. McGill, director-in-chief of the All-Star Company, has received innumerable congratulations on the great work he accomplished in reproducing for the films Augustus Thomas's famous drama, "Arizona." This is not the first big film feature Mr. McGill has brought out. Many big successes stand to his credit as director for the Solax, the American Eclair and the Majestic. Personally he is popular with film actors and actresses and is a member of the board of governors of the New York Screen Club.

The Famous Players' Company has secured the rights to the famous stage success "Leah Kleschna," in which will be presented the celebrated actress Carlota Nilsen. No other production of the Famous Players, with the possible exceptions of "Tess of the D'Urbervilles" and "The Count of Monte Cristo," has won such distinction on the stage, and through a strange coincidence, like "Tess," it has been one of Mrs. Fiske's greatest dramatic triumphs.

The film production bids fair to surpass the original, because of the greater limitations of the oral stage for scenic and realistic effects. In the film version the scenes on the burning vessel and many other thrilling effects on the sea and in the general outdoors can be realistically portrayed, whereas in the drama they can only be described verbally. The production is scheduled for release in December.

President Hite, of Thanhouser, has several surprises in store for the theatres in the way of feature productions. All of these productions will be of many reels, containing tremendous casts, and stage stars will be featured as well as film ones. "Thanhouser 'Big Productions'" is the name that has been hit on to describe the "surprise" pictures to the public. An innovation in renting them has been determined on by President Hite. Exhibitors who like the "Big Productions" will be enabled to have them "first-run" exclusively in their districts for the term of a year under contract. It is the first time a regular release manufacturer has ever so issued features that an exhibitor could get them under a "protection" clause.

Francis J. Ford, the inimitable impersonator of Abraham Lincoln, has just completed a two-reel Universal production, entitled "The Sorrows of Lincoln." It deals with the great statesman's life from his rail-splitting days to his death. His love affair with Ann Rutledge, which part is played by Grace Cunard, is depicted at length. His debates with Douglas are shown. In fact, all the many circumstances which led the great man to sorrow, form a part of the story.

Director Joseph MacDonald, of the West Coast Universal Company, is featuring J. Warren Kerrigan in a two-reel Irish romance, entitled "Rory of the Bog." The big production is to be completed soon. It is a play of the 18th century and more than three hundred people are used in the cast.

At the recent Electrical Exposition and Motor Show at the Grand Central Palace, New York, the Nicholas Power Co., progressive purveyors of moving picture projectors, had an interesting exhibit of their Cameragraph No. 6 and No. 6A and their dissolving stereopticon. Also they had an interesting exhibit, comprising a smoke box in which were condensing and projection lenses. An arc light was projected through these, and by means of the smoke it was made evident how light rays are focused and projected on the screen.

This exhibit stood out as a thing apart, being the only one of its kind. It was well attended and scored an assured success.

Despite the fact that life for Marguerite Clayton, the pretty golden-haired little leading lady of the Western Essanay Company, has hitherto been somewhat akin to the proverbial bed of roses, she declares that she doesn't believe a girl can portray successfully the more intense emotions even in screen work unless she has personally experienced sorrows, disappointment and grief. Marguerite apparently is a firm believer in the exception that proves the rule. So far as her own "sorrows, disappointment and grief" are concerned, she professes that she hasn't even been in love.

Mayor Lew Shank of Indianapolis has arranged for a lecture tour and moving pictures are now being made by the Essanay Film Manufacturing Company to carry out the points of his arguments. The great topic of the day, "The Cost of High Living" and "The Cost of Living High" will be covered thoroughly by the Mayor.

NEWS of PHOTOPLAYS AND PHOTOPLAYERS



Count of Monte Cristo (Famous Players)



The Blind Sculptor (World Special Film Corp.)

The Carnegie Hero Fund is now considering for medal or money reward honors William J. Moore, of the projecting room of the Exclusive Supply Corporation. The act which brings young Moore into the limelight was that of saving from drowning a young man who fell out of a boat into Long Island Sound last summer. Moore's heroism was brought to the notice of the Carnegie Commission through the efforts of Mrs. H. A. Blake, of the National Board of Censorship.

The exhibit of motion pictures made by the Universal Film Manufacturing Company at the recent annual Electrical Exposition and Motor Show held at the Grand Central Palace, New York City, won appreciative recognition from all visitors to the exposition. This appreciation has now taken concrete form in the shape of a first prize gold medal, awarded to the Universal, for the excellence of its exhibit.

The latest release of the Famous Players' Film Company is a novelty in photo-plays, being the first marine detective drama ever filmed. It is entitled "The Port of Doom; a Thrilling Mystery of the Sea." Its heroine is "Kate Kirby," a name that Laura Sawyer has made famous as quinescence of all female detectives fact or fiction had made known to us before her appearance.

The third release of Herbert Brenson's European Imp Company is entitled, "The Child Stealers of Paris." The story is based on a phase of Paris life—repellent, to be sure, but actual, nevertheless—the kidnapping of little ones and sending them out to beg. In the low parts of Paris disreputable houses rent stolen children to beggars at a daily rate. Mr. Brenson went into these same "low parts" of the French metropolis for some of his scenes, and the types are chosen with excellent judgment. The beggars are not actors, but just what they seem. There is one exception, of course; that is the child who proves to be one of the leading characters in this remarkably pretty story. The story is simple, but, nevertheless, it holds. It is a husband and wife who separate. A few years later the wife comes to Paris on a visit, bringing the child the father has never seen. The little one is lost. It falls into the clutches of a child stealer and is rented out to a beggar. On the street the little vagrant attracts the attention of the banker. He buys the little one and carries it home to his great, lonely mansion. Where before there had been desolation now comes sunshine. The distracted mother keeps up her quest. Looking through the iron fence she sees her child. In a moment she is with her. The reunion of the father and mother follows.

King Baggot splendidly portrays the banker, who is the best of his kind, is where he is talking with the child in front of the great palace. Miss Leah Baird plays the mother. It is a tender, sympathetic interpretation. The scene between the two principals, as the child brings the mother to meet the man who has befriended her, is dramatic and treated with consummate skill.

Among the films popular in South America, are a good many of the American make. Vitaphone, Kalem, Lubin, Nestor, Rex, Solax and many others. In the country districts, the "Wild West" picture is in great demand, while in the towns, the human drama is always in favor.

Two hundred and fifty dollars a day for a photoplayer is not so bad. Yet the Barker Company, of London, is still advertising for an actor. There is only one condition which bars thousands. He must be the exact "double" of the late King Edward VII at the age of 52. He would be required to play in the "Life of Queen Victoria," without using make-up.

Headed by Julius Stern, manager, the Imp European Company, including Herbert Brenson, director; William Shay, leading man; Leah Baird, leading woman; George Hall, scenario editor, and Mr. Barillett, famous camera man of Paris, have returned to this country from their extensive tour of Europe. Mr. Stern was enthusiastic over the complete success of the trip, the great progress of Universal films in Europe and the trade conditions there.

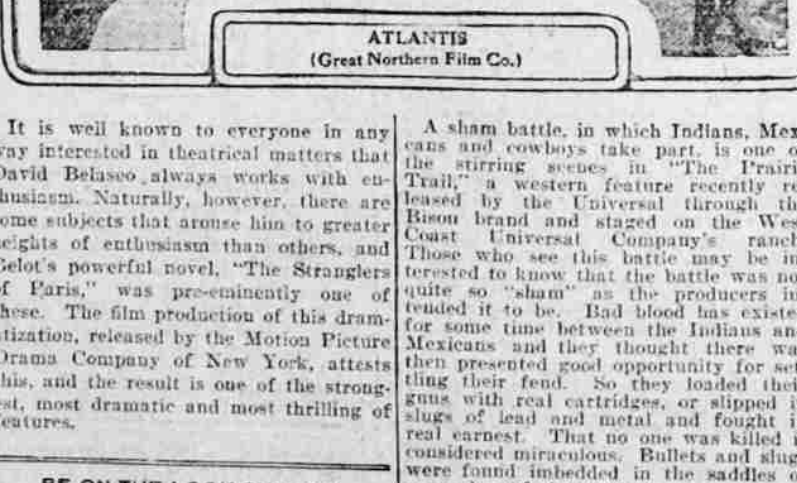
Secretary of the Navy, Josephus Daniels, addressing a thousand men at a meeting in Durham, N.C., urged the use of motion pictures in Sunday schools as a means of attracting young people. He favored modernizing church methods to increase popular interest in church work.



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Redeems A Life
of Crime

"The Child Stealers of Paris" Tells a
Story that Appeals To Every Heart—
King Baggot's Portrayal of the Banker
—Husband a triumph of the Mimio
Art.

"Partners in Crime" (Lubin, two reels)—Frank Dobby, a young newspaper reporter, becoming interested in a chain of burglaries, gets permission from his editor to run down the band of crooks. Engaging the help of Andrews, a young detective, they start on their thief hunt. Frank is captured by the crooks, but is rescued in the nick of time by Esther Jansen, his fiancée. Some of the crooks are caught, and to Frank's horror his father is a leader among them. Frank tries to help him escape without revealing his identity, but is unsuccessful. Jansen tries to prevent the marriage of his daughter to Frank, who notices his father in jail. Dobby decides to escape and confront Jansen, who Frank learns is his father's old partner in crime and the other leader of the crooks. Frank undertakes to capture the rest of the band, and, through a mistake of Jansen, is in danger of being shot when Jansen sacrifices his own life to rescue him. When Frank returns to his home he finds his own father dying.

"The Man of Him" (Lubin)—Murray, chief of a band of horse thieves, applies to Johnson, a ranchman, for a job. Johnson does not like the looks of the man, but being short of men, engages him. The stranger, viewing the huge bunch of horses in the corral, decides to steal them. In the meantime, he, however, takes the ranchman's raincoat, a little child, and rescues her from the attack of a flock of geese. That night Murray gets his band together, and, knocking the night watchman, takes the horses. The cowboys pursue the thieves and kill all except Murray, who, being only wounded, crawls away and escapes. One fine night little Bessy wanders away from the ranch and is taken into the arms of a stranger. He is caught in a quicksand. Her cries for help are heard by the horse thief, who goes to the rescue and is caught in the sand himself. He holds the child above his head and frantically calls for help. He is sinking rapidly when the cowboys arrive just in time to lasso the child and save her as the horse thief's hands sink out of sight. Later the little girl is seen throwing flowers on the sand as she kneels in prayer.

"The End of the Circle" (Essanay, two reels)—During the early days of the West, when a trail of outlaw lawlessness, in a small town, a Mexican girl, Juanita, becomes interested in Juan. Tom Wilson, a ranchman, loves Juanita, but bestows his attentions on a beautiful young miss, Eileen Sheridan. Davis meets Miss Sheridan and becomes infatuated. The young prospector proposes and is accepted. Tom and Juanita, however, swear revenge when they hear of the engagement. Wilson gets Juanita to go and see Davis, and then leads Eileen to the cabin, where she sees Juanita with her sweetheart. For spite Eileen marries Tom Wilson. Later Eileen, Tom Wilson and their daughter pitch camp by the roadside and are nearing starvation. Wilson unhitches the horses and rides to town for food, but spends the money on whiskey. Eileen, fearing she will die, sends her young daughter in search of her father. Wilson in a drunken stupor falls over a cliff and is killed. Davis, camping nearby, discovers his old rival and upon climbing to the top of the cliff, saves Wilson's child from a bear. Davis carries the child to camp and recognizes Eileen. Eileen dies in his arms, leaving the child to be taken care of by him, which he promises to do.

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